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CC Writer (12/01/1973)

Columbia College Chicago

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COWRITER

COLUMBIA COLLEGE VOL. 1, NO. 2 DECEMBER 1973 - CHICAGO

The Dance Troupe: kinetic imagery

Kasia Mintch and Eric Trules performing

The Dance Troupe, the eight-member professional dance company led by Shirley Mordine, premieres two new works in their winter performance season of six performances beginning Friday, December 14 at the Columbia College Dance Center, 4730 North Sheridan Road. The performances will be at 8:00 p.m. Fridays, December 14 and 21; 8:00 p.m. Saturdays, December 15 and 22, and at 2:00 p.m. Sundays, December 16 and 23.

The Troupe's new pieces, made possible by a grant from the National Endowment for the Arts, are pure dance works based on kinetic imagery. UNITED FLIGHT 120 is a group piece composed by the Troupe and directed by Shirley Mordine. KITTY HAWK is a solo composed and performed by Shirley Mordine. Music for both works has been composed by Joseph Reiser and the performance features live musicians and singers.

The opening night performance on December 14 is a benefit for the Dance Center. In addition to the two new works, the Troupe will also perform TONGUES for the benefit, a theater-dance piece first performed and critically acclaimed last spring. Those contributing \$6.00 or more for the December 14 benefit will be invited to stay for a champagne celebration following the performance. Contributions (which are tax-deductible) will be used to extend the Dance Center's dance education activities for adults and children and to broaden public awareness of the Center's various programs.

The Dance Troupe is a company of professionals specializing in experimental and improvisational dance techniques. Members of the Troupe also teach a variety of dance classes both for the community at large and for Columbia College students. Ms. Mordine is chair-woman of the college's dance department, also located at the Dance Center.

During December, there is an exhibition of photos by Chicago photographer, Bob Schiller, on display in the Dance Center's foyer gallery.

For all performances except the opening night benefit, there is a recommended donations of \$3.00 (\$2.00 for students and senior citizens).



MERRY CHRISTMAS

Illinois student named to board

Students with a voice in school operations? Unheard of, right?

Well, up until recently that's true. Student participation in school governing policy has been little, either due to apathy by the students, or because of strict administrators.

At Columbia College the reasons were that the students didn't care, and the school thought there was no need for it, due to a general open door policy by the deans to all students.

There have been changes made. Dean Hubert Davis has decided it is time for the students to have some voting representation on the college board.

The State of Illinois, not to be outdone, has named 20 year old Felicitas Berlanga to the Board of Governors to State Colleges and Universities.

Only 13 other states have student members on such a governing board. Ms. Berlanga was chosen from a list of approxi-

mately 39 names submitted by the Association of Illinois Student Government.

Ms. Berlanga, reached at her campus at Normal, Ill. said, "Students really haven't been heard and haven't had any voice in the decisions that will effect them directly." She hopes that she will be able to be a communication link between the student and the campus.

She said issues that are important to colleges her board governs include student fee's tuition, mandatory requirements for living in dormitories, and liberties within the dormitories. The schools under the jurisdiction of the Board of Governors are Chicago State University, Northeastern University, Western University, Governor State University, and Eastern University.

Ms. Berlanga feels there is always one small core of students who are willing to do something to effect change at a campus, if necessary.

by George Drabik

Students fight alienation by Marie Logan

Ignorance and misunderstanding have reign over masses of people everywhere—it's no surprise we have our own claim to adversity at Columbia. Many students are acutely aware of a feeling of alienation here. Humanity seems without a face.

"It's hard to work at being human," says Bruce Kornhaber, guide for Personal Growth Orientation sessions at the college. He is a trim, intense man whose approach to human relations moves along lines of humanistic psychology. He believes we are all trying to regain our sense of personal freedom, and he's here to help the people in the sessions develop skills necessary to realize that goal. "It's never been easy for me to help others to be human . . . It's work—a lot of work!"

But the help that Bruce gives is not developed within the context of familiar, structured roles. He refuses to be put into the role of "leader" at the sessions. When he talks, he talks as a person within a group of other people, not as figure of authority among fledglings. The result is a kind of unstructured structure, and the responsibility for interaction in the group is turned onto the students themselves.

Bruce Kornhaber comes on with honesty and straightforwardness. As a participant in the course, I may not always agree with his perception in any given situation, but I do sense his basic fairness and genuine concern (it is "safe" to be honest and human with him). I view the possibilities for growth in such an open, self-probing group to be invaluable to combat the alienation blues.

It's interesting to note that Bruce did not get to speak with the North Central team during their three-day look around in November. He says the administration was leery to involve him in meetings because of his tendency to be frank. "I think they were afraid I'd tell the truth. The feedback I've been getting from students is that they're tired of the lack of communication between students and administration."

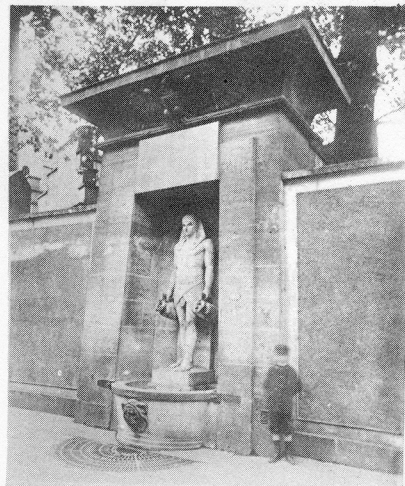
The first program of Personal Growth Orientation sessions was initiated this semester by Dean of Student Affairs, Hubert Davis. The program was aimed primarily at reaching new students (although some not-so-new students have also joined), especially vulnerable to pangs of alienation at the college. This was one manifestation of the school's concern over its large drop out rate.

At the start, administration and faculty, as well as students, were to be involved together in the program, but policy soon changed and the concept of administration and faculty involvement was dropped. "We realized how difficult it would be to deal with that type of peer group situation as well as to deal with our normal duties at the college," Davis stated.

The main sessions are attended by approximately 35-40 students one Sunday a month, with smaller, voluntary sessions on alternate Sundays for those interested in keeping more in contact. Students receive one credit hour without additional tuition charge.

Columbia exhibits French Photographers

Courtesy of 831 Gallery, Birmingham, Michigan



Fontaine, Rue de Sevre by Atget

Atget,
(1856-1927)

As a photographer, Atget was unknown in his lifetime. The only work the public viewed was a year before his death when the Surrealist artists reproduced a few of his photographs in the magazine *La-Revolution Surrealiste*. When he died, the American photographer, Bernice Abbott acquired many of the 10,000 albumen plates.

Formerly, Atget was a sailor, actor, and painter, and at the age of 41 years old he decided to become a photographer. Atget photographed historic buildings, ordinary street life, wrought iron grilles, staircases and gardens in Paris. He usually worked in the poorer sections of the city. Atget sometimes sold some of the storefronts prints to the owners for five francs.

Atget worked with a view camera, tripod and 7-1/8" by 9-3/4" glass plate negative. Most of his photographs were taken in the early morning light. The falling off of some of the pictures is due to the short focal length of the camera as seen in the four original Atget prints. His photographs were printed by daylight on glossy printing out paper and toned with gold chloride. The technique Atget used was obsolescent when he adopted them and nearly anachronistic by time of his death.

The gold toned prints are original Atgets and date circa 1910-1920 while the black



Salvador Dali by Brassai

Brassai
(born 1899)

Brassai was born in Transylvania, home of the famous Count Dracula. Like many photographers, he progressed from painting and drafting into using a camera. Andre Kertesz photographs influenced Brassai in capturing the fleeting instant which sets apart his work. He is one of the first to discover the form in photographing graffiti, weathered masonry and boarding.

In Paris, Brassai photographed prostitutes, pimps, madams, transvestites, pleasure seekers and other night-life people. These pictures were organized into a book called *Paris de Nuit*, published 1933. Brassai has published about fifteen books up to now. Dr. Peter Henry Emerson, a great photographer and theorist, awarded Brassai a medal for the book. At that time, photographers were some what incoherent of what other photographers were doing. As a result, Brassai never heard of Dr. Peter Henry Emerson and never received the medal.

For the night shooting, Brassai used a small plate camera on a tripod. He opened the shutter when ready and fired a flash bulb for exposure. Brassai worked at the lighting until it looked natural.



Mexico City by Henri Cartier-Bresson

Henri Cartier-Bresson
(born 1902)

Cartier-Bresson describes his work as photojournalism. He is a tireless traveler and photographed the people and cultures of many countries. His pictures are not the kind found in travel books because they have the element of individual people which make up the countries. Cartier-Bresson has published seven books; *The Decisive Moment*, *The Europeans*, *The People of Moscow*, *From One China to Another*, *The World of Henri Cartier-Bresson*, *Cartier Bresson*, and *France*. These books would give a better understanding of how he photographs.

Early in his career, he studied with Andre' Lhote, the chief Academician of Cubism. Andre' Kertesz was making photographs of Paris in the 1920's and 1930's. These were being published in foremost magazines in Europe.

A polished walnut camera with a 3/4" hole for a lens was Cartier-Bressons' first camera. Then he advanced to what amounts to a 35mm with out the sprocket holes. He used that until condensation formed a fern crystal in the lens. Cartier-Bresson now uses a Leica.



Twins of the Casino de Paris by Lartique

Jacque-Henri Lartique
(born 1894)

Lartique received his first camera at the age of six. It was a huge wooden contraption mounted on a wooden tripod. By using a large format camera, Lartique was forced to plan his pictures carefully. The camera was the only cure for the imaginary camera in the boys' head and it cost ten times as much as any normal toy.

Lartiques' photography is both light-hearted and sophisticated. His early work is of his family, friends, and relations. As he grew older, he photographed scenes at the beach, race track, motor cars, flying machines and beautiful women in elegant costumes. Being a child, people were more candid with their reactions because he was not a threat. Many times the subjects did not realize they were being photographed. The photograph *Avenue du Bois de Boulogne, Paris*, was produced when he was 15 years old. Once his work was known, the more mature photographers came to realize that the child Lartiques' intuition was what they had to relearn.

The Lartique photographs in the Columbia College portfolio is a limited edition of fifty which we have number ten. The photographs were carefully chosen to represent contemporary work and sell for \$1,200. It was published by Witkin-Berley Limited, New York, 1972.

Apologies...

The staff of C.C. Writer would like to extend our apology to the talented photographers at Columbia who supplied their works to the newspaper for our first edition. Since the newspaper is an educational experience for us (and one we haven't mastered yet) we are learning from our mistakes. We know of and are working to remedy many of our shortcomings in such areas concerning graphics, copy and story and photography bylines. We welcome letters, suggestions and written contributions to the paper.

Wilderness photo, page 1 by J. Alex Orb.
Mitch Michaels photo, page 2 by staff member Karen Greenstein.

Women's Bodies photo, page 3 by staff member Ira Saltzman.

Tai Chi Chuan photo, page 3 by C.C. Writer Photo/Graphics Editor Debbie Petro.

McDonald's graphic picture, page 4 by Tom Winkler.

CC Writer

The Columbia College Writer is a tri-weekly publication by and for Columbia students.

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C. C. Writer is recognized as the official student newspaper of Columbia College of Chicago. The office is located in Room 520 at 540 N. Lake Shore Drive, Chicago, Ill. 60611. Telephone: 463-0330.

All letters to the editor must be signed. Names will be withheld on request.

A new book By Dan Liss
written and published in Chicago

flashing

Volume I & 2, Guild Bookstore,
the Modern Times Bookstore,
The Whole Earth Store, and
Barbara's Bookstore, the Book Box,

Columbia College receives funds

Columbia College, acting as the organized force on behalf of the community of Uptown has received a \$24,000 endowment to help establish a Southern Cultural Exchange Center. Through the diligent effort of Bert Gall, Columbia's director of instructional and auxiliary services, the U.S. C.E.C. will be able to pay staff salaries and initiate various programs, with the help of this money.

Through the Center, the multi-ethnic community, of Uptown will have the chance to develop and preserve a cultural identity through folk art with the South, where many of the people have their background.

Under the direction of Doug Youngblood, the Center will provide a place where the people can come together in a positive atmosphere, to express in various ways, who and what they are.

The long range and primary goal of the Center is to truly develop a North/South exchange of people, music, poetry, life experiences, arts and crafts. It is the intention of the Center in the future to do this by sending migrants' children of Uptown to experience the forests, flatlands and mountains of the Deep South, to live the "dawn hom' feel'n".

The more present goal however, is to provide an extensive reach-out program to locate and identify local arts talented and cultural resource people. This will be done through the development of a library and resource center, and various crafts, poetry, music and writing workshops, and the publication of a local literary magazine.



by Debra Petro

A four year campaign to raise \$3 million was kicked off by a luncheon last Monday at the Continental Plaza Hotel. The money will be used to acquire a new permanent main "campus," expand library facilities, purchase more educational equipment and set up several scholarships.

The campaign will emphasize the important role that Columbia College plays in the Chicago area. In order to continue this role, the college will seek endowments from the area's large foundations.

"You have to show the people with the money that your vital and necessary to the community and this luncheon is the setting for that message," stated James Biery, director of development at Columbia.

Attending the luncheon were representatives from all the major banks and businesses in the area and a good number of philanthropists.

Columnist, Irv Kupcinet, humanist, Newton Minow and international attorney, Charles Baines were guest speakers at the luncheon. Together they expressed their concern about Columbia's future and gave their firm belief and backing that the college is indeed a vital part of Chicago.

A slide show and two short films were also seen by the guests to explain Columbia's purpose and goals and how we are living up to our reputation as a leading communications college.

by George Drabik, Steve Garland

Speakout; Get Involved

I feel the biggest news story and crisis to hit home in some time is the Energy Crisis. Other news stories that we listen to day after day always seem to concern the other guy. For instance, Watergate, a plane crash, or a war in another country—all these stories may affect individual families in one way or another. But the Energy Crisis is a news story that affects each and every one of us. Every morning when we wake up or before we go to bed at night we always listen to a newscast. What is told to the majority will usually go in one ear and out the other. These news stories are important, and they can affect us in one way or another. But the majority of the news that we hear will never affect each individual or family directly. That's why we Americans as a whole tend to be uninvolved with what's happening.

It's not that we're not concerned—we are, but as the news goes on day by day we keep working, shopping, going to movies, taking trips, and as a whole we tend to be in our own little world—too busy, to worry about the other guy somewhere else. For the first time in a while there is a news story that is going to affect our everyday life for each and every one of us.

The Energy Crisis—bad or good, has finally waken people up. Among the questions now being asked by many families are—How many more trips are we going to be able to make on Sundays to the relatives' house? Gee—I wonder if they'll have shorter shopping hours at the stores to conserve energy? I wonder if I should start taking public transportation to work? Do you think that there will be enough heating oil to get us through the winter?

The answers to these questions are dim at the present time. But aside from that, these questions and answers are affecting all of us in one way or another. The one question that should be answered is: are we becoming too advanced? For instance, we built giant 747 jets and now we don't have the fuel to feed them. Another problem is pollution. If we begin switching back to coal—which is the most abundant form of energy in the U. S. —Are we faced with a worse environment instead of a better one?

The Energy Crisis is a tragic thing. It will mean sacrifices in one way or another for us all. At the present time, there are many questions with few good answers and to most of us the outlook is bad. But as bad as things look, I feel that there is hope. The hope stems from concern, and the concern stems from you, the American citizen. For the first time in a long time, there isn't one single person who isn't concerned about getting enough energy. So, while the Energy Crisis is bad, the fact that it has entered our dials and private lives is good, because it has made us aware and concerned about one thing. As American people all concerned for a certain problem, I feel that there is a definite hope for that problem.

Looking into the future when the Energy Crisis is behind us, will we go back into our shells, not worrying what happens to the next person? We probably will until something else happens to interrupt our life style.

Ron Allen
WCSB Radio



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Theatre: Let it entertain you

Looking for something to do in the city? How about a play? Granted Chicago is no New York City when it comes to theatre, but the legitimate stage is far from dead here. Start with the biggies downtown, if you can afford them. The \$9.90 top ticket price on "Grease" at the Blackstone is a bit much, but \$4.00 will get you a balcony seat to a matinee. The play, written by Chicagoans Warren Casey and Jim Jacobs (whose Taft High School class picture is part of the set) is billed as a "new musical of the fifties." It was born at the Kingston Mines Theater on Lincoln Avenue and went on to New York and international success. Grease now has returned in a national company, to Chicago where hometown pride and the show's own good spirits, slick production, lively dancing, faithfully recreated songs and current craze for the fifties will keep it giving for a long time. It's at the Blackstone, Balbo west of Michigan until December 18 when it moves to the larger Shubert Theatre, 22 W. Monroe.

At the Studebaker, 418 South Michigan, Brian Bedford portrays the title role in Simon Gray's brittle, British comedy, "Butley." Tickets are \$3.00 to \$8.00. For

further information on show times etc., call the Studebaker at 922-2973.

For music lovers, "The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter," opens December 11 at the brand new 500-seat First Chicago Center at the First National Bank Building at Dearborn and Monroe. It is a musical revue using five performers and fifty songs by Cole Porter. An off-broadway success, it is to be staged here by its originator, Ben Bagley. Tickets are \$4.90 to \$7.50, available through Ticketron or at the box office.

The Goodman Theatre, Monroe at Columbus, behind the Art Institute, presents Ibsen's classic drama, "A Doll's House," directed by Tormod Skagestad, the Norwegian who has gained fame as an interpreter of Ibsen's dramas. Carole Shelley stars in this version of the play about a woman who frees herself from marital and spiritual bondage. Tickets are \$4.90 and \$5.90 with a \$.50 discount to Art Institute members. A \$.50 discount is also issued to students and senior citizens every show except Saturday and \$1.75 Student rush tickets are available fifteen minutes before curtain time.

Just south of the Loop, the Eleventh Street Theatre is presenting Dale Wasserman's adaptation of Ken Kesey's "One Flew Over the Cuckoo's Nest." It is about a struggle for souls in a mental ward and the characterizations by local actors are excellent. The theatre is located at 62 E. 11th Street at Michigan. Tickets are \$3.50 to \$7.50 with students half price on a stand-

by basis.

North of the Loop, the Happy Medium, 901 North Rush at Delaware is still presenting "Don't Bother Me, I Can't Cope," an outstanding musical revue of the black experience. It's witty, joyous zestfully performed, and going into its second year in Chicago. Tickets are \$4.00 to \$8.00.

Happenings...

Photography Gallery 469 E. Ohio

Four French Photographers: Atget, Cartier-Bresson, Brassai and Lortigue—through January 8. Aaron Siskind—through February 9.

Center for New Music 3257 N. Sheffield

"The Bacchae:" a rock ritual by William Russo based on Euripides play.

Poetry Readings at the Un-Coffeehouse every Thursday night Chicago Jazz Ensemble, directed by William Russo, January 18, 8:30 P.M.

Improvisations led by William Russo, Sundays and Mondays through February 25.

Informal presentations by students, Wednesdays and Thursdays at the Un-Coffeehouse.

Dance Center 4730 N. Sheridan

Children's dance class. A ten-week program beginning January 7. Phone dance center for details.

Daniel Nagrin Theatre and Film Dance Foundation Performance, January 26, 8:00 p.m. at the Dance center.

Miscellaneous

Graphics Show, January 14 through February 8 in the Graphics area.—Fifth floor.

"Listen:" A show produced by Columbia College on WBBM-FM Tuesday nights. 2:00 A. M.

On Lincoln Avenue, the Body Politic presents "The Night, they Shot Harry Lindsey With a 155 Howitzer and Blamed it on Zebras." It is a promising showcase for local actors in an original play written by Dick Cusack. Tickets are \$4.25 at the theatre, 2259 N. Lincoln.

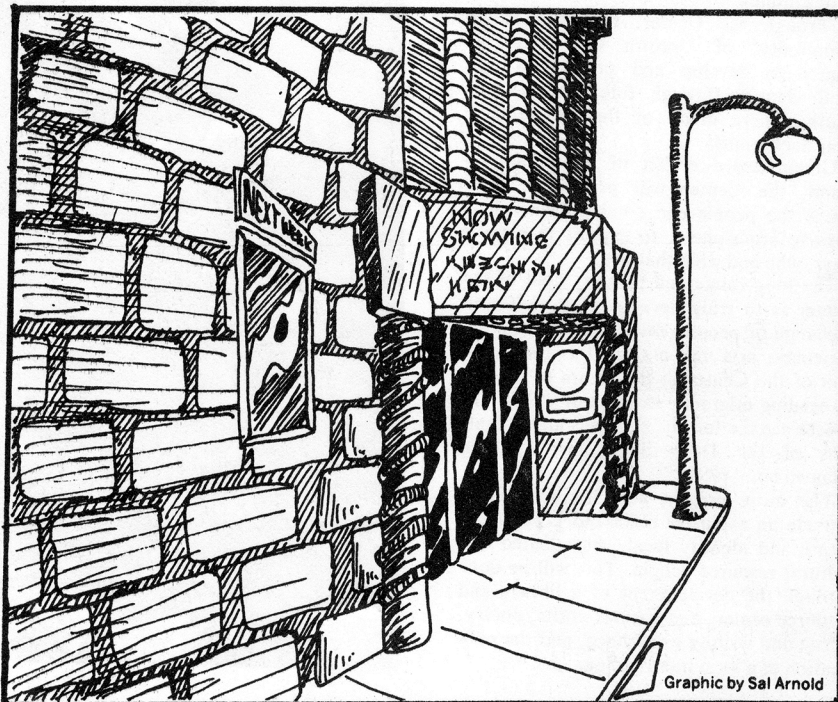
Upstairs at the Body Politic is "The Influence Show," an enjoyable musical directed by June Pyskacek. It is kind of an autobiography of the cast and the influences that have shaped their lives. Tickets are \$2.50 to \$3.50 with a \$2.00 student rate.

Ray Bradbury's tale of Puerto Ricans, "The Wonderful Ice Cream Spit," is presented at the Organic theatre, 4520 North Beacon. Stuart Gordon's marvelous direction and brilliant performance by Michael Saad make it a play really worth seeing. Tickets are \$3.00 and \$4.00, \$2.00 to students.

The Concerned Black Students Organization of Columbia College will be sponsoring a "Toy's for Tots" drive. The purpose of this drive is to collect toys and clothing for needy children. If you have any reusable toys or clothes, please bring them to the college. A collection box will be placed on the seventh floor for this purpose.

The drive will run from December 3 to December 21. For more information, you may call 321-9515-16 or stop in room 530.

Second City, 1616 North Wells, is presenting its new cast in a production called "Phase 46 or Watergate Tomorrow—Comedy Tonight". In this show the Second City gang takes punches at Billy Graham and a Symphony No. 68 (also known as 14) is a highlight. Tickets are \$3.25 and \$4.25 plus the cost of drinks. Also in Old Town, the Old Town Players are presenting Enter Laughing A comedy based on Carl Reiner's autobiographical tale of a New York Jewish boy who yearns to be an actor.



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